

**SHINING TIME STATION**

**FELIX'S PLAY**

BY

SEAN KELLY

From characters and storylines created by  
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FIRST DRAFT  
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SCENE 1  
(MAINSET)

UNDER THE BIG ARCH IS AN OLD FASHIONED STEAM ENGINE--OR RATHER A STAGE SET-MODEL OF ONE, PAINTED WOOD AND CARDBOARD WITH WHEELS THAT TURN AND SNORT STEAM (DRY ICE), A SMOKESTACK THAT IS SUPPOSED TO WORK(MORE DRY ICE) AND A WORKING HEADLIGHT. THE (OPEN) ENGINEER'S CAB IS BARELY BIG ENOUGH TO HOLD TWO PEOPLE, AS IT MUST DO. A LARGE (REAL) WORKING OLD TRAIN WHISTLE (SOMEWHAT OUT OF SCALE) ADORNS IT. THE ENTIRE EFFECT IS, TO PUT IT CHARITABLY, EXPRESSIONISTIC. IN OTHER PLAYING AREAS NEARBY ARE A KITCHEN TABLE(CALICO CLOTH, VASE OF FLOWERS) IN FRONT OF A FLAT PAINTED TO REPRESENT A COUNTRY KITCHEN WALL...(THIS IS CASEY'S HOME) AND A (REAL) OLD RAILWAY CARRIAGE BENCH REPRESENTING A PASSENGER CAR ON HIS ILL-FATED TRAIN.

STACY STANDS LOOKING UP AT FELIX IN THE ENGINE'S CAB. (STACY IS DRESSED LIKE A TURN-OF -THE -CENTURY HOUSEWIFE, IN GINGHAM, WITH AN APRON. FELIX WEARS A BLAZER AND AN ASCOT, AS BEFITS A DIRECTOR.)

FELIX:

Of course, it will look even better tonight , in the dark, but this will give you some idea...Okay, Dan--Cue effects!

DAN(OS):

Okay, Felix, here goes!

SCENE 1 (CONT'D)

ANGLE ON:

DAN, BEHIND THE ENGINE (UNPAINTED WOOD AND CARDBOARD) WITH A DRY ICE BUCKET AND A SMALL BATTERY OF SPOT LIGHTS WITH FANS IN FRONT OF THEM. DAN STARTS THE ICE STEAMING , FLIPS THE LIGHT AND FAN SWITCHES, STOOPS OVER AND BEGINS TURNING A CRANK (WHICH TURNS THE WHEELS)

ANGLE ON:

(TRAIN FROM FRONT--STACY WATCHES--WHEELS TURN AND SHAFTS PUMP...STEAM RISES...HEADLIGHT COMES ON...A RED (FIRE) LIGHT GLOWS IN THE CAB...AND THE FANS-IN-FRONT-OF-LIGHTS FLICKER TO CREATE A SORT OF TRAVELING ILLUSION.

STACY:

Oh, Felix! It's wonderful! It looks like a real train!

FELIX:

And now check this out! Casey Jones' famous whistle!

(HE LEANS OUT AND TUGS A CHAIN UNDER THE WHISTLE, NOTHING HAPPENS. HE TRIES AGAIN.

DAN:

Dan! Cue the whistle!

DAN(OS):

Sorry, Felix. Right away!

ANGLE ON:

DAN "BACKSTAGE" STOPPING HIS CRANKING, TURNS AND PUSHES A BUTTON ON A TAPE RECORDER. SOUND--A LONG, LONESOME TRAIN WHISTLE.

SCENE 1 (CONT'D)

ANGLE ON:

STACY APPLAUDING MADLY, GRINNING WITH GENUINE DELIGHT. FELIX CLIMBS DOWN FROM THE ENGINE. DAN EMERGES FROM BEHIND IT.

STACY:

Bravo! Bravo!  
Dan--you're terrific!  
Felix, I'm so glad you  
decided to do your play  
here in the station!

FELIX:

Isn't it something? Oh,  
I just love show  
business! Now, as soon  
as the rest of my cast  
gets here, we can start  
the dress rehearsal.

KING (OS):

Ready when you are,  
Felix.

ANGLE ON:

J.B. KING, MIDGE AND GINNY ENTERING THROUGH ROWS OF CHAIRS WHICH HAVE BEEN SET UP IN THE WAITING ROOM FOR TONIGHT'S AUDIENCE. J.B. IS DRESSED AS CASEY JONES--COVERALLS AND PEAKED ENGINE'S CAP. MIDGE AND GINNY WEAR ANTIQUE LOOKING LADIES' DRESS SUITS. THEY CARRY PARASOLS AND CARPET BAGS (THEY ARE TO PLAY PASSENGERS ON CASEY'S TRAIN)

FELIX:

Ah, Mr.King. My star!

MIDGE AND GINNY:

Ahem!

SCENE 1 (CONT'D)

FELIX:

Sorry, ladies-- I meant  
all of you--all my stars!  
Now, places everyone, if  
you please. Mr.King, up  
in the engine, Midge,  
Ginny, over here in the  
passenger car...Stacy,  
Mrs. Casey Jones I should  
say, over there in the  
kitchen set, thank  
you...Dan, right here in  
front...

FELIX ESCORTS OR DIRECTS EVERYONE  
TO THEIR PLACES, STEPS BACK TO  
OBSERVE.

FELIX:

Yes, yes...perfect.  
And...we begin!

PAUSE. ALL APPEAR SOMEWHAT PUZZLED,  
EXCHANGE LOOKS

KING:

Begin what?

STACY:

Felix, we don't have any  
scripts.

DAN:

And Becky and Schemer  
aren't here yet.

FELIX:

Missing actors...missing  
scripts...mia madre,  
there are so many  
details! Dan, where are  
they?



SCENE 1 (CONT'D)

DAN:

Becky was having them re-copied in town while she helped Schemer put up all those posters he designed.

SCHEMER(OS):

Ta-DA! Never fear,  
Schemer is here with the  
poster of the year!

ANGLE ON:

SCHEMER AND BECKY ENTERING THROUGH THE CHAIRS. BECKY IS DRESSED LIKE SOMETHING OUT OF LITTLE HOUSE ON THE PRAIRIE. SHE CARRIES AN ARMLOAD OF SCRIPTS. SCHEMER WEARS COVERALLS, AND WAVES ROLLED-UP PRINTED POSTERS.

BECKY:

Hi, Felix. Sorry we took so long...here are your scripts, everyone...

EVERYONE GATHERS AROUND TO RECEIVE THEIR SCRIPTS FROM BECKY, SCHEMER UNROLLS A POSTER--NOT QUITE ALL THE WAY.

SCHEMER:

Behold -- la poster-de-resistance!

IN THE CENTER OF THE POSTER IS A LARGE GRAPHIC OF A STEAM ENGINE. THE REST IS PRINT.

STACY:

Why Schemer, it looks quite nice.

SCENE 1 (CONT'D)

FELIX:

"The Indian Valley Little Theater, under the direction of Felix Perez"-- I like the sound of that--presents for one night only at Shining Time Station, THE STORY OF CASEY JONES". Very nice, Schemer.

KING:

Very tasteful.

SCHEMER:

Well, what did you expect?

FELIX:

What does the rest of it say?

SCHEMER:

Oh, nothing, really.

(HE BEGINS TO ROLL IT UP)

KING:

Let's see.

(HE SNATCHES A POSTER, UNROLLS IT)

I might have known.

STACY:

"Featuring a Special Appearance by the One and Only Schemer." Oh, Schemer how could you?

MIDGE:

Well, where's my name then?

SCENE 1 (CONT'D)

GINNY:

And mine?

KING:

And what about mine?  
After all, I am playing  
Casey Jones.

FELIX:

People, people. Credits  
don't matter. Remember,  
"the play's the thing"!  
Besides, your names will  
all be in the program.  
Now--everybody take five  
to study your scripts.

SCHEMER:

Take five whats?

DAN:

Five minutes. "Take  
five" is theater talk for  
a short break.

SCHEMER:

I knew that. I was just  
testing you.

(EVERYONE WANDERS AWAY, OPENING AND  
READING THEIR SCRIPTS.)

(CUT TO:)



SCENE 2  
(JUKE BOX INTERIOR)

(TITO USES HIS PERISCOPE TO GAZE  
OUT INTO THE STATION)

GRACE:

What's happening out  
there now, Tito?

TITO:

I'm not sure. They  
haven't started  
rehearsing yet--they'd  
better get to it.

DIDI:

And how! The play's  
tonight, right?

TEX:

We'll have a real back  
stage view. I can't  
wait.

REX:

What are you talkin'  
about, Rex. You hated it  
when we worked backstage.

DIDI:

You guys worked backstage  
once? Far out!

TEX:

Well, it wasn't exactly  
backstage...

REX:

It was more like under  
stage.

DREAM EFFECT DISSOLVE TO:

SCENE 3

(MUSIC BOX- TOP DOLL  
SPINNING...SLOW PULL BACK TO REVEAL  
TEX AND REX UNDERNEATH, AMONG THE  
CLOCKWORK, PLAYING GUITAR)

REX(VO)

We were what you might  
call the "house band" for  
a ballet.

DIDI:

You're kidding! A  
ballet?

TEX:

She was a nice lady. I  
liked her.

REX:

She gave you the old  
run-around, Tex.

CUT TO:

SCENE 4  
(MAINSET)

(ON A BENCH IN THE WAITING ROOM,  
DAN AND BECKY WITH THEIR SCRIPTS.  
BECKY READS HERS, TAKING DAN'S  
LINES, WHICH HE IS TRYING TO  
REMEMBER AND RECITE.)

DAN:

He looked at his watch  
and his watch was slow,  
looked at the water and  
the water low ...uhm ...  
uhm...

BECKY:

Turned to...

DAN:

Right. Turned to his  
fireman and said , "we'll  
get to Canton, but...

(SCHEMER LEANS IN)

SCHEMER:

We should have stayed in  
bed! HaHa. What are you  
two up to?

DAN:

Learning our parts. You  
know, our lines for the  
play.

BECKY:

Have you got yours  
memorized, Schemer?

SCHEMER:

Memorized, shmemorized!  
I prefer to improvise.  
Just make 'em up as I go  
along. I'm a natural.  
When I say a line on  
stage it's my line, not  
some dopey writer's.  
Ciao, amateurs!

SCENE 4 (CONT'D)

(SCHEMER SWAGGERS OFF)

BECKY:

Gee, I'd be so scared to  
go on stage without  
knowing what I was going  
to say.

DAN:

It's pretty scary even if  
you do know what to say.

(MR.CONDUCTOR TWINKLES IN AND  
STANDS ON THE ARM OF THE BENCH)

MR.C.:

What's scary, Dan?

DAN:

Oh, hi Mr. Conductor!  
Being in a play is scary.  
I mean, it's fun and  
everything, but it makes  
me kind of nervous.

BECKY:

Me too.

MR.C.:

I see. Well--what's this  
play of yours about,  
anyway?

BECKY:

Casey Jones, the  
engineer.

DAN:

And the big train wreck,  
you know...

SCENE 4 (CONT'D)

MR.C.:

Brother--talk about  
coincidences! Just the  
other day there was a  
terrific train wreck on  
the island of Sodor.

BECKY:

Really? That's awful!

DAN:

Was anybody hurt? It  
wasn't Thomas, was it?

MR.C.:

Well, I'll tell you...

(HE BLOWS HIS WHISTLE)

SCENE 5

THOMAS THE TANK ENGINE " A CLOSE  
SHAVE"



SCENE 6  
(MAINSET)

MR.C.:

So in the end, Duck saved  
the day.

BECKY:

Just like Casey Jones  
did.

DAN:

Casey Jones! Becky,  
we've got lines to learn!  
Will you excuse us, Mr.  
Conductor? Okay  
(RECITES) " Casey Jones  
mounted to the cabin,  
Casey Jones with his,  
with his...

BECKY:

Orders.

DAN:

...with his orders in his  
hand...

MR.C.:  
(somewhat miffed)

Well. No one has to tell  
me when I'm not wanted.  
I can take a hint.

BECKY:

Oh, Mr.C., it's not  
that...

DAN:

It's just that the play's  
tonight...

MR.C.:

Anyway, I've always  
preferred real trains to  
make-believe ones...

SCENE 6 (CONT'D)

(HE VANISHES. BECKY AND DAN  
SHRUG--SLIGHTLY DISCONCERTED--THEY  
GET BACK TO THEIR WORK)

BECKY:  
(prompting)

...with his orders in his  
hand...

DAN:  
  
And took his farewell  
trip to the promised  
land.

(PAN AWAY FROM KIDS TO:)

SCENE 7

("RAILROAD CAR" SET, SEAT WHERE  
"PASSENGERS" MIDGE AND GINNY ARE  
GIVING FELIX A HARD TIME...)

MIDGE:

Felix, this won't do. I  
have only seven lines to  
say!

GINNY:

And I have only eight!

FELIX:

Midge, Ginny, don't you  
see...

MIDGE:

You have eight? Felix, I  
demand at least one more  
line!

FELIX:

Please--don't you know  
what they say in the  
theater? They say, "  
There are no small parts,  
only small actors." and  
I defy anyone to call  
either of you ladies  
"small".

KING:

Felix, can I have a word  
with you?

(HARRIED, FELIX TURNS TO J.B. NEAR  
THE "ENGINE")

It seems to me this  
second scene would work  
better after the third  
scene.

FELIX:

No, I think that would  
make the play harder to  
understand, J.B.

SCENE 7 (CONT'D)

KING:

Mr.Perez, do I have to  
remind you that this is  
my railroad?

FELIX:

Mr.King, do I have to  
remind you that this is  
my play?

(THE TWO EXCHANGE GLARES. KING  
TURNS AWAY. FELIX SIGHS.)

(PAN TO "KITCHEN" SET. STACY AT  
THE TABLE, STUDYING HER SCRIPT.  
SCHEMER JOINS HER.)

SCHEMER:

Stacy, what are you doing  
with that script?

STACY:

I'm studying my lines,  
Schemer.

SCHEMER:

Well. I am surprised!  
A formerly professional  
actress like yourself...

STACY:

I don't understand...

SCHEMER:

Aren't you supposed to  
just get out there on  
stage and just be?

(ON STACY'S LOOK OF "IS THIS GUY  
NUTS OR WHAT?" )

(CUT TO:)

SCENE 8

(EXTERIOR, RAILROAD YARDS)

(BILLY TWO FEATHERS IS COMPLETING HIS "WALK AROUND" OF AN ENGINE. AS HE PREPARES TO MOUNT TO THE CABIN, MR.C. TWINKLES INTO HIS PRESENCE)

MR.C.:

Good evening, Billy Two Feathers.

BILLY:

And good evening to you Mr.Conductor. Will you be joining me on this run?

MR.C.:

With your permission, Mr.Engineer.

BILLY:

I'd be honored, sir.

(BILLY CLIMBS UP INTO THE CABIN--MR.C. LEANS OUT OF IT)

BILLY:

At your signal...

MR.C.:  
(shouts)

All aboard! All aboard!

(THE TRAIN STARTS)

CUT TO:

SCENE 9  
(MAINSET)

(IN THE CAB OF THE PROP TRAIN  
DISCOVER J.B. KING AND SCHEMER.  
SCHEMER IN HIS ROLE AS FIREMAN IS  
PLYING HIS SHOVEL WITH A VENGEANCE,  
WHILE KING, THE ENGINEER CRINGES)

KING:

For Pete's sake, Schemer,  
take it easy with that  
shovel.

SCHEMER:

Gotta shovel that coal.  
Heat up that fire.  
Build up that steam...

KING:

Felix! Will you please  
tell Schemer to behave?  
Felix!

DAN(OS):

Felix! one of the  
spotlights has burnt out!

(BECKY STANDS BESIDE FELIX, HOLDING  
HER SCRIPT)

BECKY:

Felix, I was wondering.  
Could you help...

(MIDGE AND GINNY APPROACH)

MIDGE:

Felix, are you sure my  
name is spelled correctly  
on the program? It's  
Smoot with two o's...

FELIX:

Felix, will we do our own  
makeup tonight?



SCENE 9 (CONT'D)

DAN(OS):

Felix!

KING:

Felix!

MIDGE AND GINNY:

Felix, Felix...

(BECKY, IGNORED, WALKS AWAY TO THE  
"KITCHEN" SET AND JOINS STACY.  
BECKY THROWS HER SCRIPT ON THE  
TABLE.)

STACY:

What's wrong, Becky?

BECKY:

Nobody's helping me. I'm  
scared. I don't know how  
to act...

STACY:

Well, it's really not  
that hard...what do you  
think you don't know?

BECKY:

Everything!

STACY:

Okay. Well, I can tell  
you a couple of  
things...In our scene  
together, how will you  
stand?

BECKY:

Like this?

SCENE 9 (CONT'D)

STACY:

Good--but now put this  
foot--we call it your  
"upstage" foot a bit  
forward. Like that.  
That way, the audience  
can see your face, right?

BECKY:

Right.

STACY:

Now--when you  
gesture--you know, move  
your hands on stage--keep  
them up above your waist.  
Like this.

STACY:

Exactly. That's also to  
help the audience see.  
Now...what else ...  
Breathing! When you  
breathe on stage...

(DISSOLVE TO:)

SCENE 10  
(JUKE BOX INTERIOR)

DIDI:

I wish we had parts in  
the play.

GRACE:

We could do background  
music, or something.

REX:

We could sing the Casey  
Jones song.

TITO:

You think it would be  
appropriate?

TEX:

We could do the Freight  
Train Blues.

TITO:

Well then, why don't we?

SCENE 11

(PUPPET SONG: FREIGHT TRAIN BLUES)

SCENE 12  
(EXTERIOR- BILLY'S TRAIN ROLLING  
THROUGH THE COUNTRY SIDE)

SCENE 13

(INTERIOR- ENGINE CAB)

(BILLY DRIVES MR.C. ON THE CONTROL  
PANEL, LEGS DANGLING)

MR.C.:

Think we'll be back at  
Shining Time for the  
start of the play, Billy?

BILLY:

'Fraid not, Mr.C. It's  
at seven o'clock, isn't  
it? Well, we don't get  
there until 7:10 -- and  
anyway, we highball right  
through the station.  
This freight's non-stop  
to Snarlyville.

MR.C.:

Oh. Well...who cares  
about their old play,  
anyhow?

BILLY:

Why Mister Conductor! Do  
I detect a note of  
jealousy in your voice?

MR.C.:  
(changing the subject)

How are we for time?

BILLY:  
(not laughing)

Right on schedule, Mr.C.

(CUT TO:)



SCENE 13  
(MAINSET)

(AN AUDIENCE IS GATHERING, FILLING  
THE ROWS OF CHAIRS, HOLDING  
PROGRAMS...WE HEAR THEM  
MURMURING...THE TRAIN ENGINE AND  
OTHER SEATS ARE UNLIT.

SCENE 14  
(BILLY'S OFFICE)

(FELIX AND THE CAST--IN  
COSTUME--GATHERED. EVERYONE LOOKS  
EAGER-NERVOUS, EXCEPT SCHEMER, WHO  
JUST LOOKS EAGER.

FELIX:

Okay, everybody. Curtain  
up in...(CHECKS WATCH)  
one minute.

SCHEMER:

What curtain?

STACY:

Curtain up means the play  
starts, Schemer.

SCHEMER:

I knew that.

FELIX:

You all look fabulous.  
And I know I'm going to  
be very proud of you all.  
Now, let's give them a  
great show.

(HE HOLDS UP HIS HANDS--EVERYONE  
GATHERS AND PUTS THEIR OUTSTRETCHED  
HANDS TOGETHER)

FELIX:

Break a leg!

STACY:  
(to Schemer)

That's theater talk for  
"good luck".

SCHEMER:

I know. I know.

FELIX:

Dan--watch for your cue.

SCENE 14 (CONT'D)

(FELIX SMILES BRAVELY, HEADS OUT  
THE DOOR)

SCENE 15  
(MAIN SET)

(A SPOTLIGHT COMES UP. FELIX REALIZES HE'S NOT IN IT, STEPS INTO IT. AUDIENCE APPLAUDS HIS APPEARANCE)

FELIX:

Thank you all for coming,  
and welcome. Most people  
have heard the name Casey  
Jones, but many do not  
know that he was a real  
historical hero--an  
engineer on the Illinois  
Central Railroad Line  
just about one hundred  
years ago. This is his  
story.

(FELIX BOWS. APPLAUSE. HE GESTURES  
OFF STAGE TO DAN)

(INTERCUT:)

(DAN GETTING HIS CUE, PATTED ON THE  
BACK BY STACY, HEADS OUT INTO THE  
SPOTLIGHT VACATED BY FELIX. A  
BURST OF APPLAUSE FOR HIM. HE  
FACES THE AUDIENCE AND BEGINS TO  
RECITE...)

DAN:

Come all you rounders if  
you want to hear the  
story of a brave  
engineer. Casey Jones  
was the hoggers name...

(ANOTHER SPOTLIGHT COMES ON.  
PAUSE. J.B. KING FINDS IT, STEPS  
INTO IT. APPLAUSE.)

On a big eight wheeler,  
boys, he won his fame.

(LIGHTS COME UP ON THE TRAIN SET.  
MORE APPLAUSE.)

(INTERCUT)

SCENE 15 (CONT'D)

(OFF STAGE, FELIX AND STACY EXCHANGE BIG GRATIFIED SMILES, AS STACY AND BECKY HAND IN HAND HEAD OUT TO THE "KITCHEN SET")

DAN:

Caller called Casey at half past four, he kissed his wife at the station door.

(LIGHT GOES OFF ON DAN. PAN TO LIGHTS COMING UP ON KITCHEN, WHERE J.B. KING, STACY AND BECKY ARE NOW GATHERED.

SFX--A TELEPHONE. J.B. KING LOOKS AROUND, PANICS. PHONE CONTINUES TO RING.)

(INTERCUT:)

(FELIX STANDING IN THE WINGS, HOLDING A (PROP) OLD FASHIONED PHONE. HE RUSHES OUT ON TO THE "STAGE", HANDS IT TO A MUCH RELIEVED J.B.KING, RUSHES OFF AGAIN.)

KING:

Hello, Casey Jones speaking.(PAUSE) Yes sir. You can count on me.

(HE HANGS UP)

BECKY:

Who was that calling on the telephone, Papa?

KING:

That was the Caller calling, little daughter. He said the engineer who was scheduled to take the Cannonball out tonight is sick, and asked me to do the job.

SCENE 15 (CONT'D)

STACY:

But Casey, dear. You  
just got back to our  
happy home in Memphis,  
Tennessee such a short  
while ago.

KING:

Nevertheless, I am a  
railroad man, and must to  
my duty. And so,  
farewell.

(BECKY, STACY, AND KING EMBRACE  
AWKWARDLY. LIGHTS OUT ON THE  
KITCHEN SET. PAN TO DAN. PAUSE.  
LIGHT UP ON DAN.)

DAN:

He mounted to the cabin  
with his orders in his  
hand, And took his  
farewell trip into the  
promised land.

(LIGHTS UP ON THE TRAIN SET.  
J.B.KING AND SCHEMER STAND IN FRONT  
OF IT. THE "EFFECTS" BEGIN--LIGHTS  
AND "STEAM", (WHICH STARTLE  
SCHEMER.)

(CUT TO:)



SCENE 16

(EXTERIOR--BILLY'S TRAIN RUSHING  
THROUGH THE TWILIGHT.)

(CUT TO:)

SCENE 17

(ABOARD BILLY'S TRAIN)

(BILLY AT THE CONTROLS. MR.C. ,  
SITTING ON THE "DASHBOARD" LOOKS AT  
HIS WATCH.)

MR.C.:

We're right on time,  
Billy. A little ahead of  
time, in fact. How's she  
running?

(PAUSE)

BILLY:

What? Sorry, Mr.C., I  
wasn't listening. There  
seems to be something...

MR.C.:

Is anything wrong?

BILLY:

These controls are a  
little bit stiff...I  
can't seem to regulate  
our speed. Nothing  
serious, I hope...

MR.C.:

Not as long as the  
track's clear all the way  
to Snarlyville...It is  
clear, isn't it?

(ON HIS CONCERNED LOOK, CUT TO:)

SCENE 18

(THE LIGHTS ARE FLASHING ON THE PROP TRAIN, STEAM RISING. DAN STANDS OFF TO ONE SIDE, RECITING. IN THE CABIN, SCHEMER IS "SHOVELING" COAL, NARROWLY MISSING J.B. KING WITH EACH HAMMY MOVE.)

DAN(OS):

Put in your water and  
shovel in your coal, Put  
your head out the window,  
watch the drivers roll...

KING:

I'll run her till she  
leaves the rail, cause  
we're eight hours late  
with the western mail!

(PAN TO:)

(MIDGE AND GINNY IN THE "PASSENGER CAR" SET. LIGHTS COME UP ON THEM, AND THEY PROUDLY IF NERVOUSLY TAKE THEIR CUE.)

GINNY:

My, my, we certainly seem  
to be picking up speed!  
We may get to New Orleans  
on time afterall!

MIDGE:

Yes, we may seem to be  
making up the time we  
lost while they changed  
engineers in Memphis.

GINNY:

No wonder they call this  
train the "Cannonball!"  
But do you think it's  
safe to be traveling so  
fast?

SCENE 18 (CONT'D)

MIDGE:

Oh, certainly. Our new  
engineer is the great  
Casey Jones himself!

GINNY:

How on earth do you know  
that?

MIDGE:

By the distinctive way he  
blows his engine's  
whistle. Listen.

(PAUSE)

Listen!

(INTERCUT:)

(J.B.KING TUGGING ON HIS WHISTLE  
CORD. NOTHING.)

LISTEN!

(DAN BACKSTAGE HITTING THE BUTTON  
ON THE TAPE RECORDER. TRAIN  
WHISTLE WAILS LOUD AND LONG.  
SMILES ON FACES OF J.B. KING,  
MIDGE, GINNY, AND AUDIENCE.)

SCENE 19

(EXTERIOR-BILLY'S TRAIN)

(WE HEAR IT'S WHISTLE SCREAM AS IT  
STREAKS THROUGH THE DARKNESS)

SCENE 20

(EXTERIOR--CAB OF BILLY'S TRAIN)

BILLY:

Mr.Conductor, we've got a  
serious problem here.

MR.C.:

How serious, Billy?

BILLY:

At this rate, we're going  
to reach Shining Time two  
minutes before eight  
o'clock.

MR.C.:

But the automatic track  
switcher is set for  
eight.

BILLY:

And there's a train  
already in the station!  
Unless Stacy throws the  
switch by hand, I'm  
afraid we're going to  
crash...

MR.C.:

Leave it to me , Billy...

(MR.C. VANISHES IN A SWIRL OF GOLD  
DUST)

SCENE 21  
(MAINSET)

(KITCHEN SET IN SPOTLIGHT. BECKY AND STACY LOOK FRIGHTENED. PAN TO PASSENGER SET IN SPOTLIGHT. MIDGE AND GINNY LOOK FRIGHTENED. PAN TO ENGINE SET. PLENTY OF STEAM AND FLASHING LIGHTS. WHISTLE WAILS. J.B. TUGS THE WHISTLE CHORD--AND SCHEMER LOOKS REALLY FRIGHTENED.)

DAN:

Casey looked at his watch  
and his watch was slow,  
Looked at the water and  
his water low, Turned  
to his fireboy, said...

KING:

You'd better jump, 'cause  
there's two locomotives  
going to bump!

(SCHEMER STANDS FROZEN)

KING:

Jump!

(INTERCUT:)

(FELIX OFF STAGE DESPERATELY  
MOUTHING THE WORD "JUMP")

(CUT TO:)

(CU BECKY)

BECKY:  
(shouts)

Jump!

(SCHEMER GETS IT. JUMPS. AUDIENCE  
CHEERS. J.B. SOUNDS HIS WHISTLE.  
LIGHTS FLASH BRIGHTER.)

(CUT TO:)

(MR.C. APPEARS BESIDE STACY,  
WHISPERS URGENTLY TO HER. SHE  
REACTS , DASHES AWAY.)

SCENE 21 (CONT'D)

DAN:

Casey Jones mounted to the cabin, Casey Jones, with his orders in his hand, Casey Jones mounted to the cabin and took his farewell trip to the promised land.

(CUT TO:)

("BACKSTAGE" BEHIND THE ENGINE SET, NEAR THE SPECIAL EFFECTS-- THAT IS, THE FLASHING LIGHTS, STEAM BUCKET, TAPE RECORDER ISSUING TRAIN SOUNDS, SCHEMER, PROUD OF HIMSELF IS WHISPERING TO FELIX.)

SCHEMER:

Bet you thought I'd miss my cue, huh? But I was just building up the suspense.

(SCHEMER TRIPS)

(CUT TO: WHAT HE'S TRIPPED OVER--A WIRE, WHICH HE UNPLUGS. SUDDEN SILENCE AND DARKNESS. THE VOICES WE HEAR ARE FULL OF GENUINE PANIC.)

MIDGE(VO):

What's happening?

GINNY(VO):

We're going to crash!

(CUT TO:)



SCENE 22

(EXTERIOR-CAB OF BILLY'S TRAIN)

BILLY:  
(to himself)

Throw that switch, Stacy.  
Throw that switch...

(MR.C. APPEARS IN FRONT OF HIM,  
GIVES HIM THE THUMBS UP. BILLY  
GRINS, RELIEVED)

(CUT TO:)

SCENE 23  
(MAINSET)

(THE DARKNESS AND SILENCE ARE SHATTERED BY A ROARING FLASHING TRAIN TEARING PAST THE OUTSIDE, WHISTLE SCREAMING. LIGHTS COME BACK ON. AUDIENCE STANDS AND CHEERS. "BRAVO!")

(CAST ASSEMBLES IN FRONT OF SET, BOWING, GESTURING TO ONE AND OTHER, GRINNING, OVERWHELMED BY THE APPLAUSE. FELIX STEPS FORWARD)

FELIX:

Thank you. Thank you  
very much, and  
goodnight...

(CUT TO:)

(STACY OFF TO ONE SIDE SAYING IN TO THE AIR)

STACY:

And thank you, Mr.  
Conductor!

(CUT TO:)

SCENE 24

(EXTERIOR--BILLY'S TRAIN  
DISAPPEARING INTO THE NIGHT)

(FADE TO BLACK)